

THE TALES BELONGING TO THE NAMASKĀRA-VYĀKHYĀ
OF THE ĀVAŚYAKA-CŪRṆĪ. A SURVEY

The portion of the *Āvaśyaka* text which will be examined in this article covers 90 pages of the *cūrṇi* print¹. I have chosen it, because it forms a small unity of its own. The text of the *cūrṇi* coincides with Haribhadra's explanation of the *Āvaśyaka niryukti* stanzas 887-1012, these stanzas forming the first section of the so-called *sūtra-sparśika-niryukti*, that part of the *niryukti* which deals with the wording of the underlying *sūtra* itself².

Whereas the versified recension, i.e. the *Viśeṣāvaśyaka*, which hardly mentions the key-words in each case, is negligible as far as the narrative part is concerned, Haribhadra's *vṛtti* and, in addition to that, Malaya-giri's commentary retain the Prakrit *ṭikā* tradition³. Thus at least two parallel versions are available for investigation. Wishing to emphasize the importance of the *cūrṇi*, its linguistic feature being of a comparatively genuine character and its narrative being often more comprehensive than that handed down by the *ṭikā*, I have made especial reference to this text in the title of my paper. Haribhadra's style is nearer to

1. *Srīmaṇ-Jinadāsa-gaṇimahattara-kṛtāyā sūtra-cūrṇyā sametaṃ śrīmad-Āvaśyaka-sūtram*, I, ed. Ānandasāgara sūri, Ṛṣabhadevaṃ Keśarīmālajī Svetāmbara Saṃsthā (Ratlām, 1928-29), pp. 501-91.

2. Regarding the relations between the different layers of the *Āvaśyaka*-tradition cf. KLAUS BRUHN, *Āvaśyaka Studies*, I, in « Studien zum Jainismus und Buddhismus: Gedenkschrift für Ludwig Alsdorf / hrsg. von Klaus Bruhn und Albrecht Wezler » (Wiesbaden, Steiner, 1981), pp. 11-49 and the literature mentioned in that article.

3. *Srīmad-bhāvaviraha-Haribhadra-sūri-sūtrita-vṛtty-alaṃkṛtaṃ śrīmad-Āvaśyaka-sūtram*, I, ed. Āgamodaya Samiti, Bombay, 1916-17, fol. 374b-454b; *Srīmaṇ-Malaya-giri-sūri-kṛta-vivarāṇa-yutaṃ śrī-Āvaśyakasūtram*, III, Devchand Lālbhai Jain Pustakodhār Fund Series no. 85 (1936), fol. 485a-555b. I have used the *Viśeṣāvaśyaka-bhāṣya* in the edition of Pr. DALSUKH MALVANIA, *Ācārya Jinabhadra's Viśeṣāvaśyaka*, III, Ahmedabad, 1968. The *namaskāra-vyākhyā* forms the contents of stanzas 3330-4020 of that text. Further enrichment of our knowledge of the narrative tradition is to be expected from the unedited commentary of Śīlāṅka, as is to be seen from the examples given by LEUMANN in his *Āvaśyaka-Erzählungen* (see *infra* note 5).

Sanskrit, moreover the edition of his version provides us with a Sanskrit *chāyā* which is useful. The Prakrit prose passages as preserved by Malayagiri, although compiled about four centuries later than Haribhadra's in the time of Hemacandra and not representing an independent branch of the *īkā* text, form a part of the tradition which also must not be underestimated. Its value is to be seen not only with regard to the better understanding of Haribhadra's wording or because Malayagiri has preserved single variants of exposition, but also because of some original features of his language (a fluent and easily readable Prakrit style): Out of a number of special qualities of his text I only have to mention here the remarkable perfect act. participle formation in *-āya-* (as in: *bhaṇiyāio, rakkhīyāio, cintiyāio*)⁴ as a peculiarity of grammar which seems not to have been noticed until now, but might be of interest when seen in comparison with the corresponding Pali and Buddhist Sanskrit forms ending in *-tāvi(n)*⁵.

The *Āvaśyaka-sūtra* is introduced by the well-known invocation formula « Veneration to the Arhats... ». To the explanation of this sentence alone our section of the *cūrṇi* is dedicated, being called *namaskāra-vyākhyā* in the margin of the printed text and *namokkāra-nijjuttī* by the author Jinadāsa or the organizer of his work⁶. Alternative formulas of the invocation expressed in six or in ten words are given by the *cūrṇi* on p. 504, namely

namo arahantāṇaṃ, siddhāṇaṃ, āyariyāṇaṃ, uvajjhāṇaṃ,
savva-sāhūṇaṃ or
namo arahantāṇaṃ, namo siddhāṇaṃ, namo...⁷.

With regard to the wording of the formula, it has to be stated, that the bulk of illustrative stories (*udāharaṇa*), which are the subject of our special interest, is concentrated round two terms only, that is, *araha* and *siddha*, some further stories being told for the purpose of illuminating

4. Cf. for instance Malayagiri, *l. c.*, I, Āgamodaya Samiti, no. 56 (Bombay, 1928), fol. 230a, 231b, 232a, 250b, 270b and *passim*.

5. ERNST LEUMANN, *Die Āvaśyaka-Erzählungen*, in « Abh. für die Kunde des Morgenlandes », 10, 2 (Leipzig, 1897), had begun to establish an edition of all the *Āvaśyaka* tales on the basis of Haribhadra's *īkā*, but by means of the exploitation of all available material. Expecting manuscripts to be sent to him, Leumann suspended publication after 48 pages had appeared. This portion covers 130 out of 940 pages of the Indian edition of the *Āvaśyaka-cūrṇi*. Malayagiri's version of the *īkā* had not been at Leumann's disposal except towards the end of the last century. The manuscript of the planned continuation, the original of which is deposited in Hamburg, seems not to have had any improvements added by the author after that date. Through the kindness of Professor Bruhn a copy of the manuscript has been sent to me.

6. *Cūrṇi*, *l. c.*, page 591; accordingly Haribhadra, fol. 454b: *uktā namaskāra-niryuktīḥ*.

7. For a more common variant, used at the beginning of other sūtras also, cf. BRUHN, *l. c.*, p. 22; further-on cp. PT. DALSUKH MĀLVANĪĀ, *Paṇṇavaṇāsuttāṃ*, Jaina-Āgama Series no. 9, part 2 (Bombay, 1971), pp. 235-40 (Introduction).

the necessary mental attitude⁸ and the eventual advantage of the person who recites the invocation⁹. The choice of the respective initial phrases or words of a text for detailed discussion, while the rest of it is handled in a rather superficial way, is in conformity with the general practice of ancient Indian commentators. Nevertheless, from this lack of balance in a case like ours, it may also be inferred that illustrative tales were not inserted wherever they might be required (which would mean the explaining of the terms *ācārya*, *upādhyāya* and *sādhu* in the invocation formula, but that these tales had their fixed places in a frame of traditional connections.

Both the terms *araha* and *siddha*, are dealt with in a twofold way: On the one hand, the dogmatic notion of the term is sketched; on the other hand, the semantic value of the word itself is illustrated. While the semi-canonical description of the *arhat* as a clever caravan-leader forms the first part of it¹⁰, the whole section is concluded by the apotheosis of the *siddha* which is likewise drawn from the canon¹¹. Between

8. The simile in question is attached to the *namaskāra-nikṣepa*, esp. *dravya-namaskāra*, Niryukti stanza 890: A poor man wins the king's confidence and a high position by worshipping the statues of the king and the queen in a temple which he has built for this purpose. Later-on, however, he does not resist the seduction of the king's harem. By means of this tale the wrong attitude of mind of a person expressing veneration externally (*dravyeṇa*, but not *bhāvataḥ*) is denounced (Cūrṇi 503).

9. *Prayojana-phalam*, Niryukti 1010-1012: By the timely recitation of the invocation formula a young man gains wealth (*artha*), a woman the love of her husband (*kāma*), a *śrāvaka* being in danger of life gets the help of a killer *vyāntara* (*ārogyā-bhirati*), a thief condemned to death gains rebirth as a king's son, another thief rebirth as a respected *yakṣa* (*para-loke namaskāra-phalam*; Cūrṇi 589-591).

10. The qualities (*guṇa*) of the *arhat* are the theme of the Niryukti *gāthās* 904-917: The *arhats* are like caravan-leaders in the jungle, like naval captains on the ocean, like herdsmen protecting the six kinds of beings. In this connexion the parable of the clever caravan-leader Dhanna (or Dhana) is related, who guided a number of merchants through the jungle to the City of Extinction (*nevvui-nagaraṃ*). The text of the Cūrṇi pp. 509-11, half-canonical in its language and diction (showing for instance the sporadic insertion of the nom. sg. masc. in -e and the phrase *khippāmeva*, *devānuppiyā!*), agrees partly with the corresponding passage of *Jñātadharma-kathā* I, 15; cf. WALTHER SCHUBRING, *Nāyādhammakahāo - Das 6. Anga des Jaina-Siddhānta*, in « Abh. der Geistes- und Sozialwiss. Klasse / Akademie der Wissenschaften und der Literatur », no. 6 (Mainz, 1978); Wiesbaden 1978. This text is quoted *expressis verbis* (Cūrṇi p. 509, 8 = Haribhadra's *īkā* fol. 384a, 9), but has obviously not been the source of the description. The wording of *cūrṇi* and *īkā* differ widely from each other.

11. The state of the *siddhas* and their eternal happiness are described in the Niryukti *gāthās* 958-992. ERNST LEUMANN, *Übersicht über die Āvaśyaka-Literatur*, in « Alt- und Neu-Indische Studien », 4 (Hamburg, 1934), p. 7a **, has shown, that from the source of this passage the parallel texts are also probably derived which are retained in the canon, i.e. *Paṃṇavaṇāsuttam*, I. c. (part 1), *gāthās* 158-179, p. 78; *Aupapātikasūtram* §§ 163-188 (ed. Leumann); *Uttarādhyaṇasūtram* 36, 56-68. The parable of the inhabitant of the jungle who after having visited the town, is unable to describe its beauty to his companions (Niryukti *gāthā* 983), is retold in a slightly more comprehensive prose version in Cūrṇi p. 584.

these two passages of a rather solemn character a very colourful collection of tales is placed, the first part of it being linked up with the word *arha* in its simple meaning of « worthy », the latter half referring to *siddha*, meaning « perfect ». It seems possible, that this chiasitic arrangement of the section is due to a certain literary ambition of the compiler.

The first cluster of stories is arranged round the items of stanza 918 of the *Āvaśyaka-niryukti*, which runs as follows:

*rāga-ddosa-kasāe ya indiyāṇi ya pañca vi,
parisahe, uvasagge nāmayantā namo'rihā* ¹².

« Those, who bend love and hatred and the passions, the (power of the) sense organs, the troubles and obstacles, those are worthy to be bent to (i.e.: worthy to be venerated by the invocation formula) ».

Being formed as a *śloka* and occurring in the parallel text of the *Digambaras* as well as in the *Śvetāmbara-niryukti*, this stanza, as Leumann had observed already, belongs to the oldest layer of the commentary which must have accompanied the *Āvaśyaka-sūtra*, i.e. the tradition of the *pañcanamaskāra* itself, from the beginning. By the way, an *āryā* stanza of the younger layer, expressing a similar idea, is to be found not far off within the same context of the *Niryukti* ¹³. The tales, however, are added to the *śloka*, not to the *āryā* stanza. From this fact, it might be justified to deduce, that the stories themselves, too, are deeply rooted in the commentary tradition.

The stories, of various types and varying in quality and contents, have all as a common feature, that they are meant to demonstrate aspects of the evil roused by strong emotions. Each one of the stories is concluded by a sentence referring directly to the wording of the quoted *niryukti* stanza 918, such as the following: *jehiṃ evaṃ-viho saṃsāra-vaḍḍhaṇo rāgo nāmiṃ, te arihā* (or: ... *te arihā namokkāraṣṣa*) « those who have bent (subdued) this *saṃsāra*-augmenting love (hatred etc.), those are the worthy ones (worthy to be bent to) » ¹⁴.

One of the most noteworthy narratives introduced in this connection is that of Jamadagni, Paraśu-Rāma and Subhūma. It is divided into two parts, which are subsumed under the key-words of *krodha* and *māna*: In consequence of his rage Rāma has seven times destroyed all *ṣatriyas*

12. This stanza is also retained in *Vaṭṭakera's Mūlācāra* VII, 3; cf. LEUMANN, *Übersicht*, pp. 16a, 49 sq., 19b, 63. The *ya* of *pāda* a is omitted in some of the prints (Haribhadra- and Malayagiri-edition), the *pāda* then being transformed to an *āryā* a-*pāda*. The meter of *pāda* c does not agree with a *vipulā* form as admitted in Sanskrit *ślokas* (Haribhadra's text reads *uvassagge*).

13. *Niryukti* 908ab, *ariho u namokkāraṣṣa bhāvao khīṇa-rāga-maya-moho / ...*, « worthy of the *namaskāra* according to his behaviour is he, whose love and pride and delusion has vanished (the *jina*...) ».

14. Information about the disposition of the stories will be given at the end of the article cf. *infra* pp. 140-44.

living; in consequence of his pride Subhūma has 21 times destroyed all the *brāhmaṇas*. With some slight variations this tale reflects the corresponding episode of Saṅghadāsa's Vasudevahiṇḍi¹⁵, and it has its position in the representations of the Jaina Universal History, Subhūma being the 8th *cakravartin* of the Jain pantheon¹⁶. A careful interpretation of this interesting side-branch of the different purāṇic accounts with respect to the brahmanical parallels is still to be done¹⁷.

Following next to this narrative drawn from the sphere of mythology, three examples are advanced for the interpretation of the catchword *māyā*. While two of them deal with the temptations of monastic life — the nun Paṇḍarajjā confessing insincerely; the nun Savvaṅgasundarī being falsely accused of a theft — the third one is a charming example of the genre of tales concerned with a parrot. The parrot here has by means of a fraud helped the son of a Jain layman to gain the bride of his choice, a Śivaitic lady. When later on the lady discovered that she was being deceived, and punished the parrot by pulling out his feathers, he tried to divert her by telling stories of cunning women. Each of the four inserted tales begins with the sentence: *nāhaṃ paṇḍīyao, sā ṇhāvī paṇḍīyā* « I am not cunning, the wife of the barber (or: daughter of the merchant etc.) was cunning ». Of the inserted stories the one about the clever girl who told a lie convincingly to the king was retold in Hemacandra's *Parīṣiṣṭaparvan*¹⁸, as Leumann had already noticed in his manuscript of a planned edition (cf. note 5). Further parallels might come to light, e.g. the pleasant story of the clever daughter of a merchant is known partially also from a Hindi adaptation referring to Akbar and his minister Birbal¹⁹. In the case of this story the narrative of the Cūrṇi pp. 523-25 presents to us a mixture of several motives:

A rich merchant bets a poor one 1000 dīnāras that he will not stand in the water of a stream during a night of the cold month Māgha. The poor man endures the whole night, fixing his eyes on a lamp which used

15. *Saṅghadāsa, Vasudevahiṇḍi-prathamakhaṇḍam*, ed. Muni Caturvijaya and Muni Puṇyavijaya, Bombay, 1930, pp. 235, 15-240, 7.

16. Cf. KLAUS BRUHN, *Śīlāṅkas Cauppaṇṇamahāpurisacarīya*, in « Alt- und Neu-Indische Studien », 8 (Hamburg, 1954), p. 77 sq.

17. Jain sources are not mentioned in ADALBERT GAIL, *Paraśurāma - Brahmane und Krieger*, Wiesbaden, 1977.

18. HEMACANDRA, *Sihavīrāvalīcarita or Parīṣiṣṭaparvan*, III, ed. Hermann Jacobi, Calcutta, 1932, pp. 186-212; cf. JOHANNES HERTEL, *Ausgewählte Erzählungen aus Hemacandras Parīṣiṣṭaparvan*, Leipzig, 1908, p. 237 (the mention of the *Viśeṣāvaśyaka Bhāṣya* parallel refers to Śīlāṅka's commentary, cf. *supra* note 3).

19. The anecdote in question, known as « Birbal's khicaḍī » is included in the collection called « Akbar Birbal vinod ». I owe the direction to this interesting variant to the kindness of Dr. Upadhyaya (Bombay).

to be kindled in a certain place of that city during night-time. On the pretext that this had made it easier, the rich man refuses to pay the money. Obeying the advice of his daughter, the poor man does not object, but when the hot season of the year comes, he invites the rich man to an opulent meal without offering him any drinks. When he asks for some water, the rich man is shown an abundance of water, as though this were enough to quench his thirst. Being obliged by this experience to concede the payment of a thousand *dīnāras* to the poor merchant, the rich man realizes, that the daughter of the poor man has given good advice. He plans to revenge himself on her after becoming her husband. The crafty girl agrees to the marriage with the rich man, manages to gain his love when disguised as a courtesan and thus becomes the real mistress of his household at last.

As my re-narration should show, the inserted parts as well as the frame of this composite story stress the theme of a clever fraud, that leads to a happy ending. Only at the end of the frame story, when the parrot, now left without any feathers at all, converts two families to the Jain faith, is the pious purpose of the compiler made clear.

A further example of a link-and-frame story forms the *udāharaṇa* which is chosen to demonstrate the dangerous effect produced by the organ of sight. Let me draw attention to the beginning of the frame-story only, in this case to point out a special artistic means which the author has employed:

On the occasion of a pilgrimage a young merchant has caught sight of the foot of a queen. He imagines her beauty, falls in love with her, writes down a little poem on a piece of birch-bark and secretly puts it in a small parcel of perfumes which a servant has purchased for her, from the shop established by the same merchant just for this purpose in the vicinity of her palace. The queen writes an answer and sends the girl back to the shop with the parcel, telling her: « The perfume has a bad smell! ». What were the contents of the two letters? The meaning of the merchant's stanza, presented in the metrical shape of an *indra-vajrā*, is: At the time, when Viṣṇu has fallen asleep and the nights are dark with clouds, I don't speak in vain, oh you, whose eyes are wide! Those are my ideas which are expressed in the first letters ». To these lines, written in Sanskrit but of poor poetical value, the queen responds using an admonishing Sanskrit *śloka*: « In this world, there is no happiness for a person covered with sin to a high degree; short is the life-time of men; therefore think of the dharma ». Of course the queen had understood the hidden message, which had been sent to her, but she refused to listen to it. The real dialogue of the two persons consisted of four plain Prakrit words only, hidden in the first *akṣaras* of each *pāda*: *kāmeme te - necchāmi te*.

The wording of the stanzas is:

Cūrṇi p. 530, 13 sq.:

*kāle prasuptasya janārdanasya
meghāndhakārāsu ca śarvarīṣu
mithyā na bhāṣāmi, viśālanetre,
te pratyayā, ye prathamākṣareṣu*²⁰

and 531, 3 sq.:

*neha loke sukhaṃ kiñcic chāditaśaṃhasā bhr̥ṣam,
mitaṃ ca jīvitam nṛṇām, tena dharme matiṃ kuru*²¹.

In the *cūrṇi* (not the *īkā*) an additional *śloka*, inserted after the *indravajrā* stanza, informs the queen how to read the poem of the young man:

*pāde pāde ca pāde ca pāde ca prathamākṣarāḥ
tat tvam vijñāpayiṣyanti yan me manasi vartate*²².

« In each of the four *pādas* the first letters will inform you about what is in my mind ». May it be assumed, that this stanza which appears to give a theoretical definition of this figure of speech (i.e. the *akrostichon*) was extracted from a very simply styled *alaṃkāraśāstra*? The kind of *citra* called *ardhabhrama* is the figure that comes nearest to the *akrostichon* in the extant Indian *kāvya* theoretics. It is already mentioned in Daṇḍin's *Kāvyaadarśa* 3, 80, but it means a far more complicated figure of speech than the *akrostichon* which famous as it was in European literature, was employed in our tale rather like a joke²³.

The later part of the tale is interesting from the point of view of folklore. The queen was accused of being a *mārī* and sentenced to death. Moreover, the carrying-out of a special *vidyā*, the so-called *paraṃparā vidyā*, used for healing a sick lady, is described in detail.

As *arha* before, the word *siddha* is likewise investigated independently of its value as a dogmatic term: While an « etymology » is given in the *Niryukti* stanza 953, a *śloka* which coincides with *Mūlācāra* VII, 6, a list of 11 possible prior members forming adjective compounds with *-siddha* figures as *Niryukti* 927; this stanza is also shaped as a *śloka*.

20. As a variant of *pāda* a-c there is added in the *cūrṇi* the following text: *kālo 'yam ānandakaraḥ śikhinām / meghāndhakārāś ca diśi pravṛttaḥ / mithyā na vakṣyāmi viśālanetre / ...*

21. In *pāda* c the reading of the *cūrṇi* is *mṛtaṃ* instead of *mitaṃ*.

22. In *pāda* b I have altered the reading of the *cūrṇi* from *ākṣare* to *ākṣarāḥ* (*akṣ* masc. as in *Matsya-purāṇa*).

23. On the *ardhabhrama* and related figures cf. EDWIN GEROW, *A Glossary of Indian Figures of Speech*, The Hague, 1971, p. 178, « a type of word play in which the four *pādas* of a verse... can be read either in the normal way or... from the outer verticals inwards ».

Its contents are explained by the *āryā* stanzas 928-952 in accordance with the prose text of *Cūrṇi* pp. 539-68. Eleven modifications of the meaning of *siddha* are specified and illustrated by the *udāharaṇas*, the concept of « perfection » being different, if seen in relation to the idea of *karma* or of *śilpa*, of *vidyā*, *mantra*, *yoga*, *āgama*, *artha*, *yātrā*, *abhiprāya*, of *tapas* or of *karma-kṣaya*. So for instance a *śilpa-siddha* is « an artisan who knows his business ». For explanation the example of the ingenious carpenter Kokkāsa was introduced from the *Vasudevahiṇḍi*²⁴.

By the simple means of identification the term *abhiprāya* of the *dvāragāthā* Niryukti 927 has been replaced with *buddhi* in stanza 936. While the word *abhiprāya* itself is given no further explanation in this connection, the dogmatic classification of the fourfold *buddhi* is adopted from the *Nandi*. The four kinds of *buddhi* are specified as *utpattikā*, *vainayikī*, *karmajā* and *pāriṇāmikī buddhi*, in the translation given by J. Deleu « inborn knowledge; knowledge relating to good behaviour; knowledge resulting from practice; knowledge resulting from long experience »²⁵. The theoretical definition of the terms is extensively treated in the *Nandi* and its commentaries, not in the *Āvaśyaka*. On the other hand, it is probable, that the method of interpreting the terms by means of examples originally belongs to the *Āvaśyaka* tradition. I would propose that we assume, that the *āryā* stanzas mentioning the catch-words of the tales, i.e. *Nandi* 60 sqq. = *Āvaśyaka-niryukti* 940 sqq., were transferred from the *Āvaśyaka-niryukti* to the *Nandi*: in this way it becomes understandable, that the catch-words were not expounded in the older commentaries of the *Nandi*, but only in the *Nandi-ṭippanaka* compiled by Hemacandra *maladhārin*²⁶. The wording of the total of 75 *udāharaṇas* of various length is nearly identical as given in that text and in the *Āvaśyaka-cūrṇi* pp. 544-68.

Of all the stories referring to the meaning of *siddha* those tales grouped round the term *buddhi-siddha* deserve our special interest. Obviously many of the subjects adapted here excel in ancient and widespread tradition; some of the tales, aiming at the demonstration of prudence and sagacity, give intellectual pleasure by their wit and humour, at the same time intriguing the reader by their extreme brevity of style.

As the first example of « inborn knowledge » the tale of the young boy Rohaka is given, who surprises the king by extraordinary proofs of his intelligence and therefore becomes chosen as his minister. The tale is known from numerous later adaptations. Th. Zachariae dealt with the subject in two articles and pointed to the parallel of the

24. This tale was edited and discussed by L. ALSDORF in *Zwei neue Belege zur « indischen Herkunft » von 1001 Nacht*, II (1935), in « Kleine Schriften » (Wiesbaden, 1974), pp. 537-57; cf. also J. CH. JAIN, *The Vasudevahiṇḍi*, Ahmedabad, 1977, pp. 623-29.

25. JOZEF DELEU, *Viyāhapannatti*, Brugge, 1970, p. 186, referring to *Viy.* XII, 5, 1a.

26. *Nandisūtram* with *Vṛtti* and *Durgapadavyākhyā*, ed. Muni Puṇyavijaya, *Prakrit Text Series* 10 (Varanasi, Ahmedabad, 1966), pp. 132-44.

Mahāummagga-jātaka (546)²⁷. A further parallel is preserved in the Tibetan *Mūlasarvāstivāda-vinaya* tradition concerning king Caṇḍapradyota's insomnia²⁸. While Rohaka appears to represent a clear example of « inborn knowledge » or perhaps more exactly « spontaneous cognition », in other cases the attribution of the tales to the appropriate kind of cognition seems rather doubtful. As an example of this difficulty I may quote the tale of the fortune-teller, which is placed among the examples of « knowledge relating to good behaviour »:

An astrologer has two pupils. One day these two, being sent to the woods, discover the foot-prints of an elephant. They deduce the foot-prints to be those of a female elephant who is one-eyed and from whose back a young man and a lady have jumped off, the lady being about to give birth to a boy. The usual reasons for these inferences are given: the impression of the right foot is deeper than the impression of the left etc. So far the tale reflects the story told about Jīvaka in the *Civaraṣṭu* of the *Mūlasarvāstivāda-vinaya*²⁹. How this tale refers to *vainayikī buddhi* is not explained. But the motif of telling from the foot-prints is joined with another story here: On their way home the pupils of the astrologer were asked by an old woman, if her son would return soon from a journey. Just as she questioned the fortune-tellers, her earthen pot fell on the ground and broke. One of the pupils deduced from this accident that the son of the woman had died at the same moment. The other one told her that her son had just returned. This statement turned out to be true. Later on the teacher discussed the accident with his pupils. The first one said: « I deduced (*mae pariṇāmiyaṃ*), that the breaking of the pot at the moment of her question meant misfortune ». The other one had deduced correctly (*sammam pariṇāmei*): « As the earthen pot has joined the earth again, so the son must have joined his

27. Especially regarding the task of « making a rope out of sand » in TH. ZACHARIAE, *Zur Geschichte vom weisen Haikar* (1907), in « Kleine Schriften » (Leipzig, 1920), pp. 65-7, and « sending a pool to the king » in *Neuindische Parallelen zu Jātaka VI*, 341, 22 (1916), I. c., p. 94 sq.; cp. also I. c., pp. 190, 388. The Rohaka-story was accessible to Zachariae through Rājaśekhara's *Antarakathāsaṃgraha*, a 14th century's adaptation of the material.

28. Cf. JAMPA LOSANG PANGLUNG, *Die Erzählstoffe des Mūlasarvāsti-vinaya analysiert auf Grund der tibetischen Übersetzung*, *Studia Philologica Buddhica*, Monograph series III (Tokyo, 1981), p. 182. The passage in question was already translated by A. SCHIEFNER, *Mahākāṭjāna und König Tshanda-Pradyota*, in « Mémoires de l'académie impériale des sciences de St.-Pétersbourg », VII^e série, tome 22, 7, p. 7 sq. For further parallels cp. ZACHARIAE, I. c., p. 190, note 1.

29. Cf. PANGLUNG, I. c., p. 64 sq., and the literature mentioned there. Concerning the far more elaborated version of the motif in Saṅghadāsa's *Vasudevahiṇḍi*, I. c., p. 135, cp. COLIN MAYRHOFER, *Two apabhraṃśa versions of the story of Cārudatta*, in IT, 11.

mother »³⁰. I think that we might be allowed to transfer this story to the group concentrated upon the explanation of *pāriṇāmikī buddhi* and to modify the translation of this term to « cognition resulting from right deduction ».

Besides the instances just mentioned of stories we are acquainted with from buddhist sources, there are others of the same kind recorded in this connection: The tale of the Gāmaṇiṇi of *Jātaka* 257 who is the Daṇḍin of the *Mūlasarvāstivāda-vinaya* is classed with *vainayikī buddhi* (Cūrṇi p. 555); as a separate story the Salomonian decision is retold in two different versions (Cūrṇi 549 and 551: examples of *utpatikā buddhi*); and even the famous subject of the Saundarananda is recorded as an instance of *pāriṇāmikī buddhi*, the Śākyamuni here being transformed into a Jain monk (Cūrṇi p. 566).

While these themes are probably borrowed from Buddhist sources in later times, others show distinct characteristics of ancient tradition. An example of this type is the merry tale of Cāṇakya's *pāriṇāmikī buddhi*. Its contents became well-known through Hemacandra's *Parīśiṣṭaparvan* (VIII, 357-376, cp. *supra*, note 18) and was paraphrased by Jacobi in these words: « Cāṇakya invited the richest merchants to a party; when all were in their cups, he sang a stanza, in which he boasted of his luck, his influence with the king etc., and there the musicians sounded a flourish. The guests excited by the example he had set them, sang in their turn, stanzas, in which each man boasted of his wealth. Cāṇakya thus learned the extent of their means, and used his knowledge to fill the king's treasure ».

The Prakrit version of the stanzas which Cāṇakya and his guests sang is to be restored from the *Āvaśyaka cūrṇi* and *ṭikā* tradition and Devendra's commentary of the *Uttarādhyayana* chapter III, where the story of Cāṇakya is retold³¹:

- | | |
|------------------------------------|--|
| 1. <i>do majjha dhāu-rattāo,</i> | <i>kañcaṇa-kunḍiyā, ti-daṇḍaṃ ca /</i> |
| <i>rāyā vi ya me vasa-vattī,</i> | <i>ettha vi tā mē holā vāhehi //</i> |
| 2. <i>gaya-poyagassa bhaddassa</i> | <i>uppaiyassa joyaṇa-sahassaṃ /</i> |
| <i>pae pae saya-sahassaṃ,</i> | <i>ettha vi tā mē holā vāhehi //</i> |
| 3. <i>tila-āḍhagassa vuttassa</i> | <i>nipphannassa bahū-saiyassa /</i> |
| <i>tile tile saya-sahassaṃ,</i> | <i>ettha vi tā mē holā vāhehi //</i> |

30. I have quoted from Malayagiri's version (cp. *supra* note 3) fol. 523b-524a which has the fullest text; but cp. also Haribhadra fol. 423b-524a and Cūrṇi p. 553 (line 6: ...*mayao -tti pariṇāmei* « "he is dead" thus he deduced »). The *śloka* which is cited in this connection is verified by the editor of the *Nandisūtram* (cp. note 26) in the *Gaṇivijjā-prakīrṇaka* (stanza 71c.d-72a.b of the Āgamodaya-Edition).

31. Cūrṇi I, p. 565; *ṭikā*: Haribhadra I, 435b, Malayagiri III, 523b; Devendra: *Brhadgacchīya-śrīman-Nemicandrācārya-viracita-Sukhabodhānāmnyā vṛttyā samalaṇ-kṛtāni... śrī-Uttarādhyayanāni, Śrī-Ātma-Vallabha-granthāṅkaḥ* 12 (Bombay, 1937), fol. 58b-59a.

4. *nava-pāusammi punṇāe* *giri-naīyāē siggha-veyāe /*
egāha-mahiya-mettenaṃ *nava-nīeṇa pālī bandhāmi //*
ettha vi tā mē holā vāehi //
5. *jaccāṇa nava-kisorāṇaṃ* *tad-divaseṇa jāya-mettāṇaṃ /*
kesehi nabhaṃ chāemi, *ettha vi tā mē holā vāehi //*
6. *do majjha atthi rayanāṃ* *sāli-pasīū ya gaddabhīyā ya /*
chinnā chinnā vi ruhanti, *ettha vi tā mē holā vāehi //*
7. *saya-sukkila nicca-sugandho,* *bhajja anuvvaya, n'atthi pavāso /*
niriṇo ya du-paṇca-sao ya, *ettha vi tā mē holā vāehi //*³²
1. «Two (garments) I possess dyed by red minerals, a golden water-pot and the *tridaṇḍa* (of a *brahmin*); the king himself complies with my wishes; therefore now let the *hola* sound on my behalf»³³.
2. «(On the footprints) of a fine young elephant who runs away as far as a thousand *yojanas*, step by step one *lakh* (I can put), therefore... ».
3. «(On the seeds) of one *āḍhaka*-measure full of sesame which has been sown and come up and centupled many times, seed by seed one *lakh* (I can put), therefore... ».
4. «When the rains have just come and the mountain-river rushes down in a hurry, with one single day's whisked fresh-butter I can build a dam; therefore... ».
5. «With the manes of thoroughbred young foals, new-born on just this single day, I can cover the sky; therefore... ».
6. «Two precious things I possess, the production of rice and of (rice used as) donkey's (feed), as soon as it is cut, it puts forth shoots again; therefore... ».
7. «I have always sperms, constantly a sweet smell; a true wife; I must not leave my country; I am free from debt and own twice five-hundred; therefore... ».

By a close inspection of the Prakrit text the reader will be convinced that these seven stanzas are to be analyzed as *āryās* of the older type, although Leumann in the manuscript of the planned edition had tried

32. In the edition of Haribhadra's text the stanzas are not marked. Stanza 1c: *vi ya me* Śīlāṅka (according to Leumann's transcription, cp. *supra* note 5)] *vi ya* Haribhadra: *vi me* Devendra: *me* Cūrṇi, Malayagiri; 2a *bhaddassa* Cūrṇi] *mattassa* the others; 4e missing in the Cūrṇi; 6b *gaddabhīyā* Devendra] *gaddabhīyā* the others; 7a *seya-sukkillo* Cūrṇi; 7c *-sao ya* Cūrṇi] *-sao* the others.

33. According to Hemacandra's redaction the first *pāda* refers to Cāṇakya's clothes. The word *hola* is sanskritized as *jhallaṛi* («a kind of drum») in the *chāyā* of Haribhadra's *ṭikā*, whereas Hemacandra has *jhumbarī* (not recorded elsewhere).

can be gained from the *Āgamic index*, vol. 1, *Prakrit Proper Names*, to which attention will be called here by the abbreviation *PrPN*³⁸).

Subsumed under the *namaskāra-nikṣepa*³⁹:

Cūrṇi 503, 5-11, *davva-namokkāre udāharaṇaṃ*: a poor man, employed in a high position, does not resist temptation; cf. *supra* note 8.

Subsumed under the *namaskāra-vastu*³⁹:

Guṇas of the Arhat:

Cūrṇi 509, 7-511, 3, *davvao aḍavīe udāharaṇaṃ*: the profession of a caravanleader (*davva-maggovadesaga*); cf. *supra* note 10.

Referring to Niryukti stanza 918, cf. *supra* p. 132:

Cūrṇi 514, 7-515, 6, *siṇha-rāge udāharaṇaṃ*: Arahmitta; cf. *PrPN* p. 60.

Cūrṇi 516, 4-517, 8, *apasattha-dose udāharaṇaṃ*: the boatsman Nanda persecutes the monk Dhammarui through several rebirths (as *haṃsa*, *kokila*, *siṃha*, boy, king of Benares); Dh. completes a *samasya* (2 Prakrit *ślokas*); cf. *PrPN* p. 298, *Ṇaṃda* 12.

Cūrṇi 518, 13-521, 1, *kove, tattha udāharaṇaṃ*: Jamadaggiya-Rāma; cf. *supra* p. 132 sq.; *PrPN* p. 441, *Parasurāma*.

Cūrṇi 521, 3-522, 2, *māṇo... tattha udāharaṇaṃ*: Subhoma; cf. *supra* p. 132 sq.; *PrPN* p. 828, *Subhūma* 1.

Cūrṇi 522, 4-6, *māyāe udāharaṇaṃ*: (I) Paṇḍarajjā; cf. *PrPN* p. 423; Kurt von Kamptz⁴⁰ p. 32.

Cūrṇi 523, 6-526, 2 (*ahavā*): (II) *suyaga*, the clever parrot (4 stories included, 3 further stories referred to); cf. *supra* p. 133 sq. and notes 18 sq.; *PrPN* p. 206, *Koligijñi*.

Cūrṇi 526, 3-258, 8 (*ahavā*): (III) Savv'aṅgasundarī, as a nun, because of her *karman*, is suspected of the theft of a necklace; cf. *PrPN* p. 766.

Cūrṇi 528, 10-529, 5 (*lobho...*), *tattha udāharaṇaṃ*: *luddha*-Nanda (different from *Ṇāyādhammakahāo* no. 13); cf. *PrPN* p. 297, *Ṇaṃda* 2.

Cūrṇi 529, 11-530, 8, *so'indie udāharaṇaṃ*: Pupphasāla; cf. *PrPN* p. 471.

38. DALSUKH MALVANIA, ed. *Āgamic index*, vol. 1, *Prakrit Proper Names* compiled by MOHANLAL MEHTA and K. RISHABH CHANDRA, Ahmedabad, 1970-72.

39. Regarding the construction of the dogmatical exposition cf. E. LEUMANN, *I. c.* (*supra* note 11), p. 47.

40. Kurt von Kamptz, *Über die vom Sterbefasten handelnden älteren Paṇṇa des Jaina-Kanons*, Diss. Hamburg, 1929. Mainly with the help of the encyclopaedic *Abhidhānarājendra* (7 volumes, Ratlām, 1913-25), von Kamptz has given short explanations also of the examples referring to *lobha* and the organs of sense (see *infra*) which are mentioned in the *Bhattacharinnā-paṇṇa*, *I. c.*, pp. 32-8.

Cūrṇi 530, 9-533, 12, *cakkh'indie udāharaṇaṃ*: by means of a dishonest fraud a young merchant gains a queen as his wife; after the discovery of his cheating she becomes a nun, while he is put to death; the story is included of the young merchant Jīṇadatta who, disguised as a *brahmin*, wins the heart of Dhaṇa's daughter Hārappabhā and by a trick gets her as his wife; further-on, the simile of a *bhūta*, who in the form of a peacock used to present golden feathers to a rogue, is inserted 532, 11-14, for the explanation of a *subhāṣita* quoted in Sanskrit ⁴¹ (the tale is missing in the *ṭikā*); cf. *supra* p. 134 sq.; *PrPN* p. 880, Hārappabhā.

Cūrṇi 533, 13-534, 1, *ghāṇ'indie udāharaṇaṃ*: death of a prince who smelt poisoned flowers.

Cūrṇi 534, 2-7, *jibbh'indie udāharaṇaṃ*: king Sodāsa who ate human meat, but was enlightened by *sādhus*; cf. *PrPN* p. 862; F.-R. Hamm (text and translation of Haribhadra's recension) ⁴²; Schlingloff ⁴³.

Cūrṇi 534, 8-535, 6, *phās'indie udāharaṇaṃ*: king Jiyasattu of Vasantapura is befooled by his wife Sukumāliyā (one Sanskrit *śloka*); *PrPN* p. 807, Sukumāliyā 3; R. Williams ⁴⁴.

Cūrṇi 535, 7-12, *parisahā*: reference to *Uttarādhyayana* chapter III and its *udāharaṇas*.

Cūrṇi 535, 13-537, 9, *uvasaggā* (*divvā, mānūsā, tericchā* with subdivisions): very slight indications of tales, consisting mostly of single catch-words.

Explanation of the term *siddha*, referring to the Nirukti stanza 927, cf. *supra* p. 135.

Cūrṇi 539, 8-540, 4, *kamma-siddho-jo kammassa niṭṭhaṃ-gao, tattha udāharaṇaṃ*: porters of heavy burdens in the Konkan, to whom even the king gives way (one Prakrit *āryā* included).

Cūrṇi 540, 4-541, 13, *śilpa-siddhaṃ prati udāharaṇaṃ*: Kokkāsa; cf. *supra* note 24; *PrPN* p. 203.

Cūrṇi 541, 14-542, 14, *vijjā-siddho: ajja-Khaṇḍa* (Khapuṭa); *PrPN* p. 210; Deleu ⁴⁵.

41. L. S. STERNBACH, *Mahā-subhāṣita-saṃgraha*, I, Hoshiarpur, 1974, no. 737 (= BÖHTLINGK, *Indische Sprüche*, no. 186, cited from the *Subhāṣitārṇava*).

42. F.-R. HAMM, *Jaina-Versionen der Sodāsa-Sage*, in « Beiträge zur indischen Philologie und Altertumskunde - Walther Schubring Felicitation Volume » (Hamburg, 1951), pp. 66-73.

43. D. SCHLINGLOFF, *Die Erzählung von Sutasoma und Saudāsa in der buddhistischen Kunst*, in « Altorientalische Forschungen II, Schriften zur Geschichte und Kultur des Alten Orients » (Berlin, 1975), pp. 93-117.

44. R. WILLIAMS, *Two Prakrit Versions of the Maṇipati-carita*, London, 1959, pp. 30-3.

45. J. DELEU, *A Note on the Jain Prabandhas*, in « Studien zum Jainismus und Buddhismus » (cf. *supra* note 2), p. 64.

- Cūrṇi 542, 14-543, 2, *manta-siddho*: when a king molested a nun, a *saṅgha*-member well-versed in the knowledge of *mantras* split the pillars of the palace court by means of an incantation.
- Cūrṇi 543, 3-8, *joga-siddho*: *ajja*-Samiya converts the ascetics of Bambhadīva; *PrPN* p. 494, Bambhadīviyā.
- Cūrṇi 543, 9, *āgamo*: *āgama-siddha* is a person, whose knowledge, founded on the 14 *puvvas*, includes even the actions of a small fish in the Svayambhūramaṇa ocean (this is also the contents of Niryukti stanza 935).
- Cūrṇi 543, 10, *attha-siddho*: the merchant Mammaṇa (in the *cūrṇi* here as a quotation of the story told on p. 371, in the *ṭīkā* explicited); *PrPN* p. 548.
- Cūrṇi 543, 10-12, *jattāe*: the merchant Tuṇḍiya; *PrPN* p. 343.
- Cūrṇi 543, 13-568, 2, *idāṇiṇ abhippāya-siddho*, *abhippāo nāma buddhīe pajjāo*, *abhippāo-tti vā buddhi-tti vā eg'aṭṭhaṇ*: cf. *supra* p. 136.
- a) 544, 3-552, 6, *uppattiyā buddhi*: expounded by 27 examples as listed in the Niryukti stanzas 940 and 942 = *Nandi* 60 and 62 (cf. *supra* note 26); the first example comprises the story of Rohaka (catch-word *Bharaha-sila*); cf. *supra* p. 136 sq. and notes 27 sq.
 - b) 552, 7-556, 6, *veṇaiyā buddhi*: 14 examples, listed in the Niryukti stanzas 944 sq. = *Nandi* 64 sq.; regarding no. 1 (*ni-mitta*), cf. *supra* p. 137 sq. and notes 30 sq.
 - c) 556, 7-557, 3, *kammayā (buddhi)*: 12 examples, listed in the Niryukti stanza 947 = *Nandi* 67; proofs of the artisan's workman-like skill (as, for instance: « the potter takes earth according to measure for the making of a pot, without having measured it before »).
 - d) 557, 4-568, 2, *pāriṇāmiyā (buddhi)*: 22 examples, listed in the Niryukti stanzas 949-951 = *Nandi* 69-71; regarding no. 2 (*seṭṭhi*) cf. R. Williams, *l. c.*, 37; A. Mette⁴⁶; for no. 12 (*Cāṇakka*) cf. *supra* p. 138 sq. and note 31; for no. 21 (*thūbha*, the story of Kūlavāḷaga, retold in Cūrṇi II, 174, where the Eastern *I*-forms of the *vaitāliya* stanza are retained) cf. Jacobi⁴⁷; *PrPN* p. 197.
- Cūrṇi 568, 3-10, *tava-siddho*: Daḍhapahāri; *PrPN* p. 355, Daḍhapahāri 1.
- Cūrṇi 568, 10 sqq., *kammakkhaya-siddho*: without any *udāharaṇas*, the explanation (all in Sanskrit) leads to the exploration of the *samudghāta*.

46. A. METTE, *Piṇḍ'esaṇā - Das Kapitel der Oha-nijjuttī über den Bettelgang*, Wiesbaden, 1973, pp. 98-101.

47. H. JACOBI, *Das kālākācārya-kathānakam*, in ZDMG, 34 (1880), p. 291, 1.

Cūrṇi 584, 9-13: the happiness of the *siddha*; cf. *supra* note 11. Referring to Niryukti 1010-1012, *namaskāra-prayojana-phalam*; cf. *supra* note 9.

Cūrṇi 588, 14-589, 8, *namokkāro atth'āvaho*. - *kahaṃ-ti*. - *udāharaṇaṃ*: a young man gains wealth.

Cūrṇi 589, 8-14, *etto kāma-nipphattī soyavvaṃ* - *kahaṃ?*: a lay-woman wins the love of her husband.

Cūrṇi 590, 1-7, *āroggābhiraṇe*: a *vyāntara*, reminded by the recitation of the *namaskāra* of his former existence as a *śramaṇa*, saves the life and health of a *śrāvaka* who is sent to a dangerous forest for a huge lemon.

Cūrṇi 590, 8-591, 9, *para-loe namokkāraṣṣa keṇa phalaṃ pattam?*:
a) Caṇḍa-piṅgala; *PrPN* p. 243. b) Huṇḍi; *PrPN* p. 885.